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student of literary history, and hav an important bearing on problems of textual criticism.—*Twenty minutes.*]

23. "Negro Plantation Songs." By Professor John Avery Lomax, of the University of Texas.

[The songs of the negro given in this paper ar those that either hav sprung directly out of his work or ar expressions of his non-religious emotions. They ar the negro secular songs, or "reels," as he himself wud say. Thru them some insight into the mind and caracter of the uneducated negro workmen may be obtaind.—*Forty-five minutes.*]

At 1.30 p. m. the Association adjurnd.

As on the preceding day, members and gests wer entertaind at luncheon in Houston Hall by the University of Pennsylvania.

PAPERS READ BY TITLE

The following papers, presented to the Association, wer red by title only:

24. "The Question of Form in Browning." By Mr. Harry T. Baker, Literary Editor of *The Country Gentleman*.

[That Browning paid considerable attention to form is suggested by his frequent use of the monolog, the clearest of dramatic forms. Caponsacchi's caracter is more accurately reveald than Hamlet's is. Browning was uneven, however, in workmanship, as is convincingly shown in *The Ring and the Book*. He cud always write simple poems: witness *An Incident of the French Camp* (1842), *Up at a Villa* (1855), *Hervé Riel* (1867). There must, then, hav been adequate reasons for his not writing more such poems. His purposes were radically different from Tennyson's. Browning's characteristics ar strikingly Elizabethan. He is a "moral explorer." Such a poet rarely devotes himself to the utmost niceties of form.]

25. "The Authorship of *King Henry VI, Part I.*" By Mr. C. F. Tucker Brooke, of Yale University.

[The extant play seems to be based on a revision by Shakespeare for Lord Strange's Men in 1592, of an erlier work written by Marlowe for another company—probably the Earl of Pembroke's. Shake-

speare's main addition to Marlowe is found in two sets of scenes (II, iv and v; IV, ii-vii), probably new-written, which focus attention upon Richard Plantagenet, Mortimer, and Talbot, and which appear not to belong to the original plot.]

26. "The Influence of Seneca's Tragedies on Ferreira's *Castro* and Bermúdez's *Nise Lastimosa* and *Nise Laureada*." By Professor J. P. Wickersham Crawford, of the University of Pennsylvania.

[Antonio Ferreira's *Castro*, written some time between 1553 and 1567, is the first Portuguese tragedy composed according to classical models. In form, it represents a compromise between Greek and Latin tragedy. A considerable number of the coral songs were translated and parafrased from the tragedies of Seneca, particularly *Phaedra* and *Agamemnon*. The first Spanish tragedies composed on definitely classical lines are *Nise lastimosa* and *Nise laureada* of Jerónimo Bermúdez, published in 1577. The first is almost a literal translation of Ferreira's play, but gives evidence of an independent use of Seneca's tragedies. The second play is a definite imitation of Seneca, both in spirit and in form.]

27. "Honoré d'Urfé's *Sireine* and the *Diana* of Montemayor." By Dr. Walther P. Fischer, of the University of Pennsylvania.

[The present paper proposes to prove that the *Sireine*, Honoré d'Urfé's minor pastoral poem, is not only inspired by the *Diana* of Montemayor, but is an imitation of the Spanish pastoral in all its details. Especially the first part, *Le Despart de Sireine*, is shown to be a direct translation of the long *canción* contained in the second book of the *Diana*.]

28. "Animals in Early English Ecclesiastical Literature, (650-1500)." By Professor Christabel F. Fiske, of Vassar College.

[1. Animals in the servis of man, (a) as examples, (b) as illustrations, (c) as frends. 2. Animals conceivd as spiritual beings incorporated. 3. Animal images, charming in themselves, chiefly interesting as leading into the realm of magic. 4. Scripture animals in allegory, narrativ poetry, and the natural filosofy of the day.]

29. "The Perilous Bridge in French Allegory." By Professor Stanley L. Galpin, of Amherst College.

[A type of perilous bridge, found in French allegorical poems, is readily recognizable as an adaptation of the well-known bridge of judgment of Christian vision literature.]

30. "Artificial Languages and Philology." By Professor Albert L. Guérard, of Leland Stanford Jr. University.

[Quite apart from their practical possibilities, artificial languages are a curious filological experiment which throws light on a certain number of important questions: (1) To what extent is linguistic invention possible? (2) To what extent are living languages "natural"? (3) Is there not already a large universal, or rather Pan-European vocabulary? (4) Do the results of comparativ filology agree with those of logic on important grammatical points (parts of speech, grammatical "categories," word-bilding?)]

31. "Early Manifestations of the Romantic Spirit in Life and Literature." By Professor Edward E. Hale, of Union College.

[The early history of the spirit of romance may be traced in the lives of those who felt themselves to be romantic. Dorothy Osborne (c. 1652) and Lady Mary Wortley Montague (c. 1706) give illustrations of a feeling which became general and found abundant expression in all forms of art. A study of this early sentiment makes clearer the relation of the feeling for nature in the eighteenth century to the romantic movement.]

32. "Goethe und die bildende Kunst." By Professor Charles H. Handschin, of Miami University.

[Im Anschluss an meine Arbeit über Goethe und die Gotik in Strassburg (*Modern Philology*, VII, pp. 427 ff.) wird hier Goethes Entwicklung in Sachen der bildenden Kunst von seiner Kindheit an bis zum Bruch mit der Gotik untersucht. Als Ursachen seines Geschmackswandels wird konstatiert: (1) Mehr als die Kunst war es die Kultur, die hinter dem Kunstwerk lag, die Goethe anzog. (2) Für Goethe war das deutsche Mittelalter "ein düsteres Zeitalter." (3) Der Mensch muss nach dem streben, was die Natur ihm versagt. (4) Goethes einseitige Befürwortung der antiken Kunst muss als Folge der Renaissance der klassischen Kunst im 18. Jahrhundert in Deutschland angesehen werden. (5) Die bildende Kunst war das einzige Gebiet, auf dem Goethe seine gewohnte empirische Methode sich nicht anzuwenden getraute, sondern sich dem Urteil anderer überliess.]

33. "The Beginnings of American Stage-History." By Professor Robert Adger Law, of the University of Texas.

[The familiar statement that American stage-history begins with a certain New York Theater opened in 1750 ignores the record of the performance of Otway's, Lillo's, and Farquhar's plays at a permanent theater in Charleston, S. C., in 1735. Newspaper notices and extracts from a contemporary diary throw light on the later history of this theater.]

34. "Feudal Terminology in the Religious Poetry of the Middle Ages." By Professor Arthur B. Myrick, of the University of Vermont.

[It is the purpose of this paper to show the tendency among the religious poets of the Middle Ages in France, Italy, and Spain to express the religious servis or worship of the Christian in the technical terms of the feudal system,—homage, vassalage, fealty, man, vassal, sergeant, etc. The relations of the members of the Heavenly Court are likewise shown to be express in the same way. It is the intention of the paper to show that the influence of the feudal system within the church is responsible for this convention, and that its *floruit* was coincident with the heyday of feudalism.]

35. "Julian de Armendarez's *Comedia famosa de las Bvrlas Veras*, now first published, with an Introduction and Notes." By Professor S. L. Millard Rosenberg, of Girard College.

[The play is of especial importance because it has figured in the confusion attending the question of authorship of *La Española de Florencia, ó Bvrlas Veras, y Amor Invencionero*, de Calderón, and of *Las Bvrlas Veras*, de Lope de Vega, critical editions of which have already been published by Dr. Rosenberg (*Publications of the University of Pennsylvania*, Dept. of Romanic Lang. and Lit., 1911, 1912.]

36. "The Identity of the Hassenpflugs in Hauptmann's *The Fool in Christ*." By Professor Rudolf Tombo, Jr., of Columbia University.

[There are few contemporary writers in whose works the subjective element is so strong as in Hauptmann. The *Urbilder* of various characters in *Lonely Lives*, *Colleag Crampton*, and so forth. *The Fool in Christ* contains a wealth of personal recollections. Reminders of *The Weavers*, of Hauptmann's student days at Breslau, of the pietistic *milieu* and the Silesian mysticism are encountered also in several earlier works. The *Urbilder* of the Hassenpflug brothers are the brothers Heinrich (1855-1906), and Julius (1859—) Hart, who played a prominent rôle in the German literary revolution of the late Eighties. Analysis of the Hassenpflug episode and evidence of the identity.]

37. "Walter Map as a Story Teller." By Professor Frederick Tupper, Jr., of the University of Vermont.

[An analysis of certain phases of medieval narrative structure, suggested during the Englishing of *De Nugis Curialium*. In the manner of the telling, Map's stories of love and adventure compared with romances and lays, his dramatic use of dialog with the speeches of early dramas, his *exempla* with the prevailing type of sermon-books,

his scraps of history with the chronicles, his reminiscences of gossip and tradition with those of Giraldus Cambrensis, his handling of folk-lore with that of Gervase of Tilbury. The present writer hopes to supply the need of an adequate translation of Map's diversified treatise.]

38. "A Brief Study of the Central Italian Dialects." By Dr. Herbert H. Vaughan, of the University of Pennsylvania.

[The Central Italian dialects may be roughly described as those spoken in the provinces of Tuscany, Umbria, Ancona, and Latium. The principal linguistic peculiarities of this territory are noted, and the article is accompanied by a chart showing the approximate limits of the most important variations.]

39. "Fielding's *Champion* and Captain Hercules Vinegar." By Professor John Edwin Wells, of Beloit College.

[The paper presents Fielding's own statements concerning the editor of the *Champion*, Captain Hercules Vinegar, and shows from contemporary prints that Vinegar was not a fictitious personage, but an actual man notorious in and about London. It shows thence that after giving up the composing of farces, for what is regarded as his first sustained serious enterprise, Fielding adopted at the outset, and unlike his collaborators maintained, a farcical association that was obvious to his readers and that must have greatly affected their attitude toward the periodical.]

40. "Some New Facts concerning Fielding's *Tumble-Down-Dick* and *Pasquin*." By Professor John Edwin Wells, of Beloit College.

[From Fielding's own statements and from contemporary notices, the paper shows to be incorrect the dates hitherto assigned to *Tumble-Down-Dick* and to *Pasquin*; gives the dates of composition, first performance, and first publication of the former play, and of first performance and of first publication of the latter; substantiates a theory of a version of *Pasquin* earlier than that extant; and offers new facts concerning Fielding's relations with the theatrical manager John Rich in 1736, and concerning his undertaking of the Haymarket Theater project.]

41. "The Attitude of French Dramatists towards Divorce, 1850-1912." By Professor Charles Edmund Young, of Beloit College.

[On the question of divorce, an interesting shifting or conflict of opinion can be traced. Dumas, fils, was the first to dramatize the question. He affirmed that the passing of divorce laws would lead to both social and dramatic reforms. Augier, the champion of the

home, wrote one play advocating divorce. Sardou opposed divorce. Feuillet believes in it. More recent writers are divided in opinion: but the majority oppose divorce. Brieux and Paul Bourget have written the most convincing plays opposing divorce. This paper studies the best plays treating the question, and examines the arguments therein presented.]

42. "The *Flugschriftliteratur* of the Wars of Liberation." By Dr. Howard W. Church, of Yale University.

[The object of this paper, which is based upon an investigation of the *Flugblätter* in the Royal Library of Berlin from the years 1812-1815, is to offer a general analysis of this literature and to show the attitude of the German people as a whole toward the course of events. It would serve therefore, in a measure, as a background to the works of Kleist, Arndt, Körner, and the other poets of freedom.]

43. "The Versification of Marie de France." By Dr. George C. Keidel, of the Library of Congress.

[The general impression made by the poems of Marie de France is that she was at once a careful and a skilful versifier. This feeling is strengthened by a detailed investigation of the verse forms in her several works. Her ready use of dialogue as a metrical embellishment, for instance, tends to increase our admiration for the perfection of her poetical technique; and many other interesting facts of similar purport may easily be pointed out.]

44. "Theodor Fontane's Lebensanschauung." By Dr. Friedrich Schoenemann, of Wesleyan University, Connecticut.

[Das Lebensproblem in der deutschen Literatur. Die Geschichte von Fontane's Leben. Erlebnis und Dichtung in Fontane's Kunst. Kulturstimmungen seiner Zeit; Marie von Ebner-Eschenbach, Ferdinand von Saar, Gottfried Keller, K. F. Meyer; Paul Heyse, Theodor Storm. Wienertum und Märkertum. Der Einfluss russischer Kunst und Denkweise auf die moderne deutsche Literatur soll untersucht werden. Theodor Fontane und Turgenjew, zwei Dichter der Resignation. Der Einfluss der Naturwissenschaften. Psychologische Feinkunst. Künstlerisches Märkertum. Fontane's "Nachfolge." Detlev von Liliencron.]

45. "Romeo and Juliet—a Tragedy of Character or a Tragedy of Circumstance?" By Dr. Samuel Lee Wolff, of Columbia University.

[The play itself leaves the question not satisfactorily answered. A piece of external evidence, the bearing of which seems to have escaped notice so far, is probably decisive.]